Fort Wood

Historic District Guidelines











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1. Understanding District Character

1.1 Introduction

Chattanooga's Fort Wood Historic District showcases Victorian residences as well as buildings in a wide variety of styles from around the turn of the century. From elegantly formal Colonial Revival mansions and expressive Queen Anne designs to the landmark Fort Wood Apartments and cozy vernacular cottages, these buildings express the grace and craftsmanship of past eras. This vibrant neighborhood is set on a sloping hillside next to the University of Tennessee-Chattanooga campus. The district is listed on the National Register of Historic Places and is also a local historic district.

Fort Wood has seen a resurgence of popularity and investment in recent years. This trend is consistent with numerous studies nationwide that have found greater rises in the value of properties in historic districts compared to properties not in historic districts.

Neighborhood residents and the city have begun to take steps to ensure the preservation of Fort Wood's distinctive architectural heritage. Design guidelines are an important part of this effort. In fact, the Chattanooga Historic Zoning Ordinance requires the use of design guidelines for each local historic district.

Design guidelines give property owners, residents, contractors, and city officials guidance on how renovation and new construction work can be



The streetscape along Vine Street features Fort Wood's distinctive architectural heritage.

in keeping with the historic character of the district. The primary purpose is to prevent detrimental changes. Guidelines also can instill greater understanding of and appreciation for the elements that give the Fort Wood district its integrity.

This handbook can express only general design principles. There is a great deal of variety within the Fort Wood Historic District, and the application of these guidelines can vary accordingly. The basic components of this handbook are 1) a framework for recognizing the important features of a building and its site and 2) the tools, the design guidelines, for maintaining these characteristics.

1.2 History of Fort Wood

Fort Wood's distinctive homes reflect Chattanooga's unique heritage and the community's evolution over time. The district is located just east of Chattanooga's original 1838 boundaries; it was annexed by the city in 1851. The original "fort" was an earthwork stronghold constructed by Union forces in 1863 during their occupation of Chattanooga. Originally named for Colonel William R. Creighton, killed at Ringgold, Georgia, in November 1863, the fort was renamed after 1864 in honor of General Thomas Wood.

Archaeologists and historians believe that the Fort Wood area still contains many hidden artifacts from the war years. The National Park Service placed war-era cannons at 801 Oak and 850 Fort Wood as part of its historical interpretation of the fort.





During the late-nineteenth century scattered residential development occurred in Fort Wood. A number of residences from the 1800s still grace Fort Wood streets today. These older homes in Fort Wood reflect the charm and diversity of Victorian and Neoclassical architecture, fashionable styles in turn-of-the-century Chattanooga.

Fort Wood exhibits a variety of architectural styles, including an impressive collection of Queen Anne-style homes. The house at 800 Vine Street is an outstanding example of Queen Anne architectural design. Described as "Byzantine Revival" when it was built, the house displays elaborate stone detailing and an asymmetrical arrangement of unique design features.

Architectural styles used in the homes of important Fort Wood residents reflected their wealth and interest in the fashions of the day. Queen Anne houses are characterized by large porches, carved trim elements, decorated gables, and wood shingles in various patterns. This style in Chattanooga usually incorporates brick construction with porches or verandahs, projecting bays, and narrow facades. Victorian Romanesque buildings include stone surfaces, arches, and decorative tiles. The popular Tudor Revival style employed diverse combinations of brick and stucco, vertical and horizontal boards over stucco, steeply pitched gabled roofs, dormers, and external chimneys. All of these architectural styles, and creative combinations, can still be seen today in the homes in Fort Wood.

Grand designs reflected the importance of local residents. The impressive dwelling at 801 Oak Street is one of the few surviving buildings designed by Samuel Patton, a prominent architect who designed numerous important

buildings in the late 1800s, including the Lookout Mountain Inn, the Fourth National Bank, and the Temple Building. The Oak Street house was built in 1893 for Captain C.A. Lyerly, a prominent banker who served as president of both the Chattanooga National Bank and the First National Bank. Lyerly was an active land developer involved with the Lookout Mountain, Highland Park, and East End areas and the promotion of the Electric Street Railroad Company. In 1902, Lyerly chaired the host committee for President Theodore Roosevelt's tour of Chattanooga.

Between 1900 and 1910, Fort Wood became one of the most exclusive residential sections in Chattanooga. The installation of one of Chattanooga's first electric streetcar lines on Oak Street in 1889 encouraged prominent citizens to take up residence in the newly developed area. Many of Chattanooga's leading citizens built their homes in Fort Wood, including T.C. Thompson, Mayor of Chattanooga from 1909-1915; George Fort Milton, publisher and part owner of the Chattanooga News; and Samuel Read, owner of Read House, an important Chattanooga hotel. Through architecture, these influential politicians, businessmen, real estate developers, doctors and lawyers left their mark on Fort Wood during its heyday from the turn-of-the-century through the 1940s.

Thomas Clarkson Thompson, an important political and social leader, lived at 907 Oak Street (1898-1901) and 835 Oak Street (1902-1904). He also resided at a home at 854 Oak Street which was later demolished. Thompson came to Chattanooga in 1893 and quickly became a leader in the Tennessee Democratic Party. He served as mayor of Chattanooga during important periods of the city's development. He led the successful campaign to convert Chattanooga to a city commission system, helped found the T.C. Thompson Children's Home built in the 1930s, was a leader of Chattanooga's Interracial Club, and served as a trustee at the University of Chattanooga.



Samuel Read's parents build the first Read House hotel in 1871 downtown on the site of the former Crutchfield House. In 1879, nineteen-year-old Samuel Read assumed management

of the hotel. In 1926, he built the new Read House hotel currently listed on the National Register. In the district, Read constructed the Fort Wood Apartment Building, Chattanooga's first apartment building in an exclusively residential section. The apartments offered modern conveniences, such as built-in refrigerators and jewelry vaults in every bedroom. The Fort Wood Apartment Building also provided some of the first efficiency apartments in Chattanooga, a reflection of the community's changing residential patterns in the early twentieth century. For his own residence, Samuel Read built the house at 900 Vine Street in 1904. This building later housed the Senter School, one of Chattanooga's oldest private schools.

National leaders also left their mark on Fort Wood. Two-time U.S. Presidential contender William G. McAdoo built the frame house at 829 Vine Street in 1888-1889. In the early 1880s, McAdoo moved to Chattanooga to practice law and became prominent in the city's professional and social circles. In 1892, McAdoo moved to New York City where he was successful in business and politics. He bought the franchise to build the Holland Tunnel linking New York City and Jersey City; the tunnel was later renamed McAdoo Tunnel. Under President Woodrow Wilson, McAdoo served as Secretary of the Treasury and Director General of the U.S. Railway Administration. In 1920 and 1924, McAdoo vied to be the Democratic Presidential candidate but failed both times to get his party's nomination. He later served as a U.S. Senator from California and as chairman of the National Democratic Party.

Fort Wood was home to the Kosmos Women's Club, established in 1892. Like many women's groups in the late-nineteenth century, the Kosmos Club served as a forum for study, discussion, and support for philanthropic programs. Through voluntary women's organizations such as the Kosmos Club, American women became active and influential in civic affairs long before the suffrage movement won women's right to vote in 1920. The club's original home was located at 900 Oak Street until the group merged with the Chattanooga Women's Club in 1929. In 1952, the club returned to Fort Wood at 901 Vine Street. The Kosmos



Women's Club still sponsors many of Chattanooga's cultural events and charitable programs.

Today, the Fort Wood neighborhood gives a charming impression of cohesiveness through the combinations of late-nineteenth and early-twentieth century architectural styles. The tree-shaded streets, wide sidewalks, and uniform setbacks with raised yards and surrounding retaining walls add to the sense of architectural unity.

1.3 Fort Wood Historic District

National Register Historic District

The neighborhood of Fort Wood was listed as a historic district on the National Register of Historic Places in 1990. This federal designation as a district does not restrict you as a property owner in any way and in fact offers the following benefits:

- If you own an income-producing property in the district and are considering a substantial rehabilitation project, you might qualify for federal tax credits.
- Any adverse impact of a federally funded or licensed project on the district must be determined and minimized if possible.

Local Historic District

It is up to local officials and to individual property owners to protect the integrity of the historic district. Toward this end, the City of Chattanooga enacted the Chattanooga Historic Zoning Ordinance, creating a historic zoning commission with powers to designate local historic districts and to serve as an architectural review board to review proposed changes to properties in designated districts. In February of 1990, Fort Wood was designated a local historic district. The boundaries of the local district (shown on the accompanying map) are roughly comparable with those of the National Register district.

Neighborhood Character

Your first step in planning to make changes to your property should be to understand its historic character and context. This context can be as general as the character of all of Fort Wood or can be viewed as the physical setting of your street, individual



lot, or just the style and design elements of your house. While Fort Wood has an overall character, it also has much variety within the whole.



Map of Fort Wood Historic District

Components of the Fort Wood Neighborhood

Major Streets- The wide tree-lined streets of Vine, Oak, and Fort Wood with their stately houses gives the dominant impression of the district. These streets have a consistent rhythm of evenly spaced large houses. Design of the individual houses ranges from Queen Anne to Colonial Revival and Tudor Revival. Amid the detached houses are several landmark historic buildings: Fort Wood Apartments, Read House, and the Masonic Temple.

Alleys- The alleys are an integral part of Fort Wood. Clark Street and the alleys that serve Vine, Oak, and Fort Wood provide an appealing intimacy and depth to the district. They give access to the lots and serve as vital pedestrian routes and serviceways for cars and utilities. Carriage houses or two-story garages on these alleys offer the opportunity for other uses such as ancillary housing.

Minor Streets- The lots and the houses on Fifth Street and lower Fort Wood are small to medium in size. The historic houses, like the small cottages perched on the hillside of Fifth Street and Fort Wood, date to the early twentieth century in an eclectic variety of styles and materials. Setbacks and spacing vary by block according to changes in scale and the hilly topography.

Historic/Contributing Buildings- In order to be considered a historic building, the Secretary of the Interior's Standards for Rehabilitation state that a building must be fifty years or older. In addition, the historical significance of a building is determined by other factors such as unique architectural features, the building's contribution to the historical significance of the district, association with events or persons that have added to our history, or whether the building has been altered to the extent that it has lost its overall integrity.

Nonhistoric/Noncontributing Buildings- Nonhistoric or noncontributing buildings are those that were built less than fifty years ago and whose design does not relate to the character of the district. The core of the Fort Wood district is quite solid. However, upper Fort Wood Street and parts of lower Fifth Street in particular contain a significant portion of buildings of inappropriate design, scale, and siting.

Transition Zone- The district makes up most of the square bounded by Palmetto Street, 4th Street, Central Avenue, and McCallie Avenue. Houses similar to those in the district are visible across Central Avenue. There are other buildings that are compatible with the character of the district. However, with no buffer or accommodations to district character, features like parking lots, contemporary buildings, and deteriorated structures are potential encroachments that threaten the character and stability of

the neighborhood. In order to offer guidance to future developments, a transition zone has been defined by addressing areas adjacent to and in view of the district but also outside the district boundaries.

1.4 Looking At Your Building: Styles

Much of the character of Fort Wood is created by the architectural styles of the buildings. Each style has its own distinctive features, played out in materials, forms and decorative details. Even within the same style, however, different budgets, tastes, and building sites result in a variety of appearances. All of the buildings in the district were built for residential uses, including the Fort Wood Apartments.

Nationwide, many of the early-twentieth-century styles exhibited a great variety of designs within them. This wide variation in domestic architecture of the era explains in part why Fort Wood has such a rich tapestry of styles, materials, and elements.

Understanding Styles and Stylistic Features

The following photographs illustrate the most common architectural styles in Fort Wood. These photographs show the prototype of the style whereas many of the buildings in the neighborhood actually are simplified, or vernacular, versions of these more ornate styles. Some buildings exhibit elements from several styles. Many of the early-twentieth-century styles coexist and overlap so that more than one type can be popular during the same period.



An array of house styles are to be found in Fort Wood, all unique in character.

The stylistic features identified on these photgraphs are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your house. The glossary provides more information on unfamiliar architectural terms.



Queen Anne (1880-1910)

These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch. Elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork and use a variety of surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable forms highlight these large-scale residences. Smaller examples have a simpler form and vertical proportions.



Neoclassical Revival (1890-1930)

This style is similar to the Colonial Revival but is more ornate and often of a grander scale. Full-height entry porticos and large columns usually adorn the main façade which may be flanked with wings, porches, or porte-cocheres. This style also is characterized by a symmetrical façade, often with classical details like pediments, balustrades, and three-part entablatures.



Colonial Revival (1900-1940)

In a conscious return to elements of the earlier Georgian and Federal periods of American architectural history, these houses often have a rectangular plan and a symmetrical façade. Roofs may be gable or hipped and details are often classical. Porticos over the entrance are common. As in the styles from which Colonial Revival borrows, the windows have small panes; their proportions, however, are often more horizontal and the first floor sometimes contains paired or triple windows. Doorways may include various elements including sidelights, fanlights, pediments, and columns or pilasters.

Colonial Revival Variations



Dutch Colonial Revival

The Dutch Colonial Revival variation features a trademark gambrel roof, often punctured by either a shed dormer or individual gable dormers.











English Cottage and Vernacular Colonial Revival

English Cottage and Vernacular Colonial Revival dwellings have simpler details, frame or brick veneer construction, and are of a smaller scale of one or one-and-one-half stories with dormer windows.

Tudor Revival (1910-1930)

This revival references English country houses built during the reign of the Tudor monarchy in England. Typically these houses are clad with stucco or brick and often feature half-timbering and steeply pitched side-gable roofs. The façade usually incorporates one predominant cross gable with half timbering. The chimneys are grouped generally into a single massive stack located at one end of the house. Shed dormers and grouped casement windows are other indications of this style.

Italian Renaissance Revival (1910-1930)

Inspired by buildings of the Italian Renaissance, these houses are characterized by low pitched roofs. Other features include decorative brackets supporting widely overhanging eaves and symmetrical facades often with small upper story windows above semicircular arched windows and entries on the main level. Often a belt course separates the first and second floors. Most houses in this style are executed in stucco or a combination of brick and stucco.

American Foursquare (1900-1930)

The trademark Foursquare has a hipped roof with a deep overhang, a dominant central dormer, and a full-width front porch, often with classical details. Its name comes from its square shape and four-room plan.

Eclectic Mix of Styles (1910-1940)

The design of many residences in Fort Wood reflects a combination of or a transition between several architectural styles. Some buildings display elements with Craftsman or Prairie influences, while others draw on architectural precedents as varied as Italianate, Byzantine, Gothic, and Renaissance sources. Many other combinations use classical details from the Colonial Revival period.





These two structures are examples of an Eclectic Mix of Styles found in Fort Wood.

2. Using These Design Guidelines

The guidelines clarify what is valuable and worth preserving in the district and explain how you can respect these features as you make changes or repairs to your historic building or design new buildings adjoining the old. As a property owner, you should refer to these guidelines whenever you plan changes to the exterior of your house on your property.

The members of the Chattanooga Historic Zoning Commission (CHZC) and staff also will be using these design guidelines. It is this review board's responsibility to decide whether your proposed change is appropriate for the district. These guidelines give them basic standards for making these decisions.

Guidelines are prefaced by general intent and principles or an introduction to an issue. Guidelines define specific requirements for determining if a project is appropriate. In order for your project to be approved it must comply with all of the applicable guidelines, intent, and principles as set forth by the Chattanooga Historic Zoning Ordinance. Not all of the guidelines are mandatory; some are suggestive. The language used in guidelines is reflective of the manner in which it is applied. "Should," "avoid," "respect," and "should not" are examples of the range of guidelines language. You will also find recommendations for some projects along with tips and maintenance information. Recommendations would be considered voluntary.

Additions should preserve and enhance the original character of the home.



These guidelines are tailored to the neighborhood. They are based on extensive study of the Fort Wood district and the preservation policies and goals of the City of Chattanooga. Neighborhood input was gained through an advisory committee and in public meetings.

Before you attempt to make changes to property in the district, you should read the first two chapters. Chapter 1 will help you to understand the local architectural review process, while Chapter 2 will help you to recognize the distinctive attributes of the district and your building ("Looking at Your Building: Styles").

The remaining chapters present the actual guidelines. Guidelines are given for site,

rehabilitation, new construction, streetscape, and demolition. Site elements should be reviewed in most rehabilitation and in all new construction projects. The chapter on streetscape provides local government departments with guidance on public improvements.

In the appendix are a glossary of architectural terms and a list of resources. If you need more information on a topic, the staff of the CHZC can help you with many technical questions.

2.1 Design Goals: Fort Wood Historic District

The following design goals express what is unique and important about the Fort Wood Historic District. They are the foundation for the guidelines. Reflection on these goals shows the importance of developing specific guidance for property owners and the CHZC to help the neighborhood retain its integrity and charm.

1. Respect the residential character of the neighborhood.
2. Preserve architectural character when rehabilitating buildings.
3. Design new construction to respect and be compatible with the setback, spacing, and scale of existing buildings.
4. Avoid demolition by properly maintaining buildings.
5. Maintain the street pattern and improve the function of the alleys.
6. Preserve significant site features such as landscaping and retaining walls.
7. Maintain the canopy of trees lining the street.
8. Continue to upgrade rear sites that are visible from the alleys.
9. Ensure that public improvements complement district character.
10. Minimize the impact of the automobile and parking on private sites.



2.2 Going Before the Chattanooga Historic Zoning Commission (CHZC)

If you own property in the district and want to make exterior changes to your building or property you will need a Certificate of Appropriateness (COA).

Your first step is to contact the Chattanooga Historic Zoning Commission (CHZC) staff to discuss your project and to obtain an application form for a COA. Staff can help you determine whether you need to go through the design review process and what type of approvals, permits, and certificates

would be needed for your project. They also can provide guidance and advice on the guidelines. The chart on the following page shows the basic steps of this process.

No Review Required – A COA is not required for landscape plantings or interior changes.

Staff Approval – Changes that are minor, such as replacing porch railings, and that meet the design guidelines can be given a COA approved by CHZC staff and do not require going before the Commission. Phone approvals can be granted for items considered routine maintenance.

Commission Review – New construction of primary structures or outbuildings, additions, demolitions, and parking lots require review by the CHZC, as do any alterations not considered minor or routine maintenance. Significant changes to the site such as adding fences, walls, driveways, or parking areas also require review. Any proposed change that does not clearly meet the design guidelines will require Commission Review.

What to Submit

The CHZC must receive enough information on which to base its decision. For most projects, you will need to fill out an application and you may be requested to provide photographs, drawings and plans, description of materials to be used, or other documentation.

Economic Hardship

The CHZC can take into account whether strict application of the design guidelines in a specific case would result in peculiar and practical difficulties and undue economic hardship. A property owner denied a COA has the right to present evidence that the denial deprives him of reasonable use of or economic return of the property. The CHZC then considers whether to issue a Certificate of Economic Hardship.

Building and Zoning Codes

Check with the Building Inspection Department to make sure that your plans also will be in compliance with zoning regulations and building codes. You must have your COA before a building permit will be given.

2.3 Planning a Rehabilitation Project

Your building may need rehabilitation because it is in poor condition or because it may have been insensitively remodeled in the past. Or you simply may want to make certain changes to add modern conveniences to your building.



Before rehabilitation even begins, maintenance is critical. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out. Good maintenance practices can extend the life of most features of a historic building.

Zoning and Building Code Regulations

Requirements of the Historic Preservation Ordinance are in addition to any other regulations governing your project. Both zoning regulations and building codes are likely to come into play during new construction or with any change in use.

Zoning/Land Use

The Historic Preservation District is an overlay zone which provides for the review of certain changes that affect the appearance of buildings. The underlying zoning, however, still governs basic site features like setback, minimum lot size, maximum height, and use. Most of the district is zone R-4, which allows all residential uses as well as a wide variety of uses ranging from dormitories to offices. With a special use permit, additional uses can be allowed, such as fraternities and commercial parking lots. Parts of the district are zoned R-3 Residential, a more restrictive residential category. Portions of Palmetto are zoned C-1 Highway Commercial. The standards

for the different zoning districts can be found in The Chattanooga Zoning Ordinance, which should be reviewed for further information.

Building Codes

Whereas new construction must comply strictly with the letter of the code, the Southern Standard Building Code in Chapter 34, Section 3401.5 allows the local building inspector a certain amount of flexibility for existing buildings:

The provisions of the technical codes relating to the construction, alteration, repair, enlargement, restoration, relocation or moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as historic buildings when such buildings or structures are judged by the building official to be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings.

You would have to convince the building code official that your planned alternative follows the intent of the building code and is just as safe for the public as meeting the letter of the law. While such permission is not automatic, there is the potential to retain historic elements that otherwise might not meet the requirements of the code.

Rehabilitation Checklist

- ☐ Look at your building to determine its style, age, and the elements that help define its special character. The section "Looking at Your Building: Styles" should be helpful.
- ☐ Is your building income-producing? If so, review the information on federal tax credits to see whether you can qualify.
- ☐ Review the Secretary of the Interior's Standards for Rehabilitation. These ten standards must be followed if you are using federal tax credits. They also are the basis of many of the recommendations of this guidebook.
- ☐ Check the zoning ordinance to make sure that your planned use is allowed. If you are changing the use or working outside of the existing walls, you may need to rezone your property or secure a variance from the zoning regulations.
- ☐ Chances are you will need a building permit. Become familiar with the building code as it applies to historic buildings and meet with your building inspector early about your plans.

- ☐ Seek advice from CHZC staff on technical preservation issues and for assistance in going through the design review process.
- ☐ Use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.
- ☐ If your project is complicated, consider employing an architect experienced in working with historic buildings.

Federal Tax Credits for Rehabilitation

If you are undertaking a major rehabilitation of a contributing historic building in the National Register Historic District, which has nearly the same boundaries as the Fort Wood Local Historic District, you may be eligible for certain federal tax credits. The building must be income-producing; homeowners are not eligible for this program. You also must spend a substantial amount of the value of the building on the rehabilitation. The tax credit is calculated as twenty (20) percent of these rehabilitation expenses.

Other requirements are that the application must be filed with the Tennessee Historical Commission before any construction begins and your rehabilitation must follow The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (included in the Appendix). Contact the CHZC office for more information about this program or any other current financial incentives for preservation projects.

2.4 Planning New Construction or Additions

The design of a new building or addition in a historic district is sometimes a difficult issue for property owners, architectural review boards, and architects. The guidelines in this publication focus on how new structures should complement and respect the existing character of historic buildings. Exactly how this is done is left to the designer. Compatible designs can be achieved either by having the new construction share vital similarities in form and character but be clearly distinguishable from the old or by more faithfully replicating original designs. Each case requires its own consideration.



New Construction Checklist

- ☐ For new additions, first attempt to accommodate needed functions within the existing structure.
- ☐ Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood's special character. The sections "Understanding Neighborhood Character" and "Looking at Your Building: Styles" should be helpful.
- ☐ Choose a design that relates to the character of the historic buildings in the area.
- ☐ Follow the last two guidelines in The Secretary of the Interior's Standards for Rehabilitation:
    - New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and its environment.
    - New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
- ☐ Become familiar with the Southern Standard Building Code and meet with your building inspector early about your plans.
- ☐ Meet with the staff of the Chattanooga Historic Zoning Commission early in the process for their informal input and to prepare you for Commission Review.
- ☐ Obtain any zoning approvals and a building permit, which you will need in order to erect a new structure or work outside of existing walls.
- ☐ Employ an architect experienced in working with historic buildings.

3. Guidelines for Site Design

Site design guidelines apply to both new construction and to rehabilitation, because the character of Fort Wood is made up not only of architecture but also of the site that surrounds each building. Much of the distinctive quality of the neighborhood comes from the tall shade trees, well-maintained lawns, intricate alleys, and richly textured fences and walls. Outbuildings, walks, driveways, and parking areas also play an important part in defining the setting for individual properties.

Lot orientation affects most aspects of site design. Lots in the district vary in size, but most are deeper than wide and have alley access in the rear. Corner lots of larger scale provide sites for particularly grand buildings. Other lots are small with few options for site features. Sloping topography provides challenges to site design, but also in some cases the potential to soften the visual intrusion of new elements.



3.1 Setback

Setback is the distance between the building eave and the property line or right-of-way boundary at the front of the lot. Setbacks in Fort Wood vary between about 30 and 50 feet across the district, but tend to be consistent along each block. Grade is an important consideration throughout the district and many front yards are raised behind retaining walls.

1. Locate new construction between 85 and 115 percent of the average front setback distance from the street established by the adjacent historic residences. If all of the buildings in the block have similar setbacks, respect that line.





3.2 Spacing

Spacing refers to the side yard distances between buildings. As with setback, spacing in Fort Wood varies but is generally consistent within blocks. Buildings are placed in the center of the lots. Because of the narrowness of most lots and the scale of most buildings, typically the houses are very close together, establishing a strong sense of rhythm, or repetitions of spacing and building elements.

1. Spacing for new construction should be within 15 percent of the average distance between existing houses on the block to respect the rhythm of the street. If all of the existing buildings have the same spacing, use that spacing for siting the new building.

3.3 Driveways and Offstreet Parking

Parking is provided along both sides of the street in the district. In addition, a number of residences have driveways beside the house and those with alley access have the opportunity for parking in the rear. There also are a number of offstreet parking lots, such as for fraternity houses, apartment complexes, and the Masonic building. Appropriate paving materials for driveways and private walks can help reinforce the character of the district. Strategically



placed landscaped screening also can help reduce the visual intrusion of site-parking areas.



1. Offstreet parking should be from rear alleys when possible.
2. Driveways should be located only on lots with the size or topography to accommodate such a feature without major visual impact.
3. New parking should be located to the rear or, less preferably, to the side of the house and should be screened with landscaping if the area is prominently visible from a public right-of-way.
4. Semicircular driveways with two entry points on the front of the lot are not appropriate for single-family residences in the district.
5. Define paved areas for parking generally should not be placed in the front yard of any properties or in highly visible side yards.
6. Retain existing historic paving materials used in driveways, such as brick and concrete.
7. Replace damaged areas with materials that match the original paving.
8. Insure that new paving materials are compatible with the character of the area. Color and texture should be carefully reviewed prior to installation.

Appropriate paving applications:

- Brick pavers in traditional patterns
- Patterned and tinted concrete
- Exposed-aggregate concrete

Avoid:

- Large expanses of bright white or gray concrete surfaces
- Asphalt in visible areas

9. Uses identical or similar materials or combination of materials in both walks and driveways whenever possible.
10. Demolishing historic structures to provide areas for parking is not recommended and in most cases an inappropriate change in the district which detracts from the historic character.









3.4 Yards and Alleys

Alleys enable residents of the district to strike a contrast between the "formal" view of the front yard and more functional uses of the rear yard. They contribute greatly to the character of the Fort Wood Historic District and function as a secondary circulation network for pedestrians and vehicles. While the alleys themselves are maintained by the city, they are important for private site design because the rears of lots often are visible from this public right of way. The hilly topography can increase this effect. Greater flexibility can be allowed in the rear of buildings for informal uses and functional designs.

1. If a yard use would be visible from the alley, respect the overall character of building and site features.

2. Fencing or landscaping should be used in the rear to screen incompatible or unsightly uses.
3. Follow guidelines for landscaping and for fences and walls.



3.5 Fences, Walls, and Walks

Perhaps the most common site feature in Fort Wood is the retaining wall. These retaining walls most often are made from limestone, but concrete and stucco, culled brick, and other types of stone also are used.

Front yards are consistently left open. The occasional wrought iron fence or low hedge maintains this feel. In the rear, however, fences and walls of a variety of materials and heights, including tall privacy fences, occur along the alleys.

Wall and fence materials frequently relate to materials used on the house on the site. Unique and expressive designs, often using a combination of materials, make fences and walls some of the most defining features of the district.

1. To keep front yards open, use at most a semitransparent or low fencing material. Using solid masonry walls in the front which would visually enclose the property is not recommended.
2. Respect the existing condition of the majority of lots in the area when deciding whether or not to add a fence or wall.
3. Retain traditional fences, walls and hedges. When a portion of a fence or wall needs replacing, salvage original parts for a prominent location





from a less prominent location if possible. Match the original in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.

4. The design of new fences and walls should blend with materials and designs found in the district and on the property. Commonly used materials are limestone, brick, concrete, and iron. Less common are wood and shrubbery hedges.
5. The scale and level of ornateness of the design of any new walls and fences should relate to the scale and ornateness of the existing house. To be appropriate in most areas of the district, walls should be textured in some manner.
6. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties and generally should not exceed 3.5 feet in the front or 6 feet in the rear.
7. Privacy fences are not appropriate in front yards; in rear yards, they can be used but materials and design should relate to the buildings on the site and to any nearby fences.
8. Use materials such as painted wood, brick, stone, stucco, or combinations of materials. Do not use materials such as chain-link fencing, concrete block walls, or landscaping timbers where they would be visible from the street or alley.
9. Retain existing historic paving materials used in walks, such as brick and concrete, as well as any decorative elements.
10. Use compatible materials and design in new walk construction.

Wall Repair

The repair of masonry walls may require the help of skilled contractors. This is especially true of retaining walls, which require a broad foundation for stability and provisions for adequate drainage. Stonemasons may also have advice on locating salvage stone or brick.



3.6 Garages, Outbuildings, and Site Features

Many of the houses in Fort Wood, particularly those that have alley access, have garages, outbuildings, patios, or other site features. Typical outbuildings are garages or carriage houses. Many garages are two-story and contain additional spaces and rooms above the car storage area.

1. Retain existing historic garages, outbuildings and site features.
2. Design any new garages or outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.



The carport addition compliments the main house in shape and pitch.

3. New garages or outbuildings generally should be located to the rear of the main house. In some cases they may be appropriately placed on the side where they can fit into the grade at street level.
4. The scale of new garages or outbuildings should not overpower the existing house or the size of the existing lot.
5. The design and location of any new site features should relate to the existing character of the property.
6. Uses, such as recreation areas, that are not compatible with the historic nature of the property, should be screened from view if possible.



3.7 Appurtenances

Site appurtenances are those elements, such as overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers that serve a utilitarian function and are a necessary part of contemporary life. They generally are not a permanent site improvement, but their placement may detract from the character of the site and building.

1. Place site appurtenances to the side and rear of the building.
2. Screen site appurtenances, especially trash storage areas, with landscaping or otherwise ensure that they are as unobtrusive as possible. Dumpsters should be located at the rear of properties, screened and out of view.
3. Place utility wires and meters carefully so that they do not harm building features and are not in full view.

4. Locate any needed handicapped ramps to the side or rear, if possible, and consider placing them in a manner that they can be removed later.

3.8 Landscaping

Landscaping of private sites is a critical part of the historic appearance of Fort Wood. The dominant condition is open front yards, often with deciduous trees or small foundation plantings. Border plants along the central walkways are sometimes used. Low hedges or other screens occur but are not very common.

1. Retain existing trees and plants that help define the character of the district. Replace diseased or dead plants and trees with appropriate species.
2. When constructing new buildings, identify and take care to protect significant trees and other plantings.
3. Retain existing large, mature trees which add to the canopy of the streets and alleys. Mature trees are considered those over 18" in diameter. Trees adding to the canopy and streetscape are generally those planted in the public right of way. A secondary planting may be found in private yards along the front and in some instances the rear yards and alleys. Removal of large trees which fall into this category will need to be part of the COA review process. Criteria for determining the appropriateness of removing a mature tree is based on the following:
    - The tree is damaging a historically significant structure such as a retaining wall, house or outbuilding.
    - The tree is of a species that is invasive, a non-hard-wood, or non-ornamental.
    - The tree is diseased or has reached its maturity and requires replacement in the near future.
    - The replacement of the tree will add to the character of the district.
4. Consult with the urban forester regarding tree plantings in the public realm.



Landscaping Recommendations

- Install new landscaping that is compatible with the neighborhood and indigenous to the area.
- When planning new landscaping, repeat the dominant condition of the street.

- Consult "Planting Trees in Chattanooga: A Guide to the Selection, Planting and Care of Landscape Trees," which is available from City staff.
- Limit the amount of landscaping in the front yard, especially on small lots, in order to retain the neighborhood scale of landscaping to the size of the house.

3.9 Signs and Outdoor Lighting

As a residential district, Fort Wood currently has few examples of private site lighting and signs. However, nonresidential or group residential uses can have need for these features.

1. Signs should be small-scaled and understated to reflect the residential character of the neighborhood.

   Type

   - For fraternities and similar non-single-family residential uses, simple lettering can be attached to the building in such a manner that it does not interfere with or damage architectural elements.
   - For businesses, small signs on posts in the yard, projecting from porch posts, or suspended under the porch can be appropriate.

   Dimensions

   - Square footage – 6 feet or less per sign
   - Number of signs – two or fewer per building



- Maximum letter height – 6 inches
- Maximum height of freestanding signs – 5 feet

Design

- Design and graphics should be coordinated with the character of the building.
- Materials should relate to the structure and seem a natural part of the total building design.
- Colors should complement the materials and color scheme of the building.

2. Illuminated signs should not be used. Yard signs necessary for fraternities, events, sales or other activities should be reviewed for a temporary permit and COA.
3. Retain and refurbish historic light fixtures where possible.
4. New lighting fixtures should be subdued, or a simple design, and complement the historic style of the building.
5. Do not use bright floodlights or rows of lights along driveways and walks.



4. Guidelines for Residential Rehabilitation

A wide range of residential building styles gives the Fort Wood historic district its distinctive character. In order to evaluate the appropriateness of a proposed change, it is necessary to understand the characteristics of the styles of the residential buildings as shown in Chapter 2. For guidelines on site improvements see Chapter 3. Guidelines for Site Design.

The following guidelines are designed to insure that any rehabilitation project respects the overall appearance of the building as well as the details that give it so much of its character.

4.1 Foundation

The foundation forms the base of a building. Most buildings in Fort Wood have a masonry foundation, typically stone or brick. On many buildings it is indistinguishable from the walls of the building while on others it is a different material or texture or is raised well above ground level.



1. Retain any decorative vents that are original to the building.
2. Ensure that land is graded so that water flows away from the foundation and if necessary install drains around the foundation.
3. Where masonry has deteriorated, take steps as outlined in the masonry section of this guideline.

Foundation Tips

- Keep crawl space vents open so that air flows freely.
- Remove any vegetation that could cause structural disturbances at the foundation.

4.2 Entrances and Porches



Entrances and porches are often the primary focal points of a historic house and, because of their decoration and articulation, help define the style of the building. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. Fort Wood has a rich variety of these elements.

Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, and inadequate caulking, and improper drainage. Correct any of these conditions.

1. If you repair damaged elements, match the detail of the existing original fabric.
2. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible in materials, size, and detail.
3. Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.
4. Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, insure that the new treatment matches or blends with the original style or character of the house.
5. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the building's historic appearance.







6. Addition of porches is not recommended unless there is pictorial documentation or physical evidence.

4.3 Doors

The important focal point of an entrance or porch is the door.

1. Repair damaged elements, matching the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.
2. Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows and sidelights.





3. When installing screen doors insure that they relate to the character of the existing door. They should be a simple design where lock rails and stiles are similar in placement and size. Do not use aluminum-colored screen doors. If the existing screen door is aluminum, consider painting it to match the main door. Use a zinc chromate primer before painting to insure adhesion.
4. Avoid installing security doors, such as those with grates that obscure the original door and are inconsistent with the house style.



4.4 Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's particular style. Because of the wide variety of architectural styles within the district there is a corresponding variation of styles, types, and sizes of windows.

Windows are one of the major character-defining features on residential buildings. They can feature different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They can occur in regular intervals or in asymmetrical patterns. Their size can highlight various bay divisions in the building. In some houses, all of the windows may be the same. In others, a variety of window types gives emphasis to certain parts of the building.

1. Retain original windows if possible. Insure that all hardware is in good operating condition. Insure that caulk and glazing putty are intact and that water drains off the sills.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.





Although the retention of original or existing windows is always desirable, replacement windows should match the character of the historic windows as much as possible.

3. Uncover and repair covered-up windows and reinstall any windows that have been blocked in. If a window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace original windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs.
5. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
6. Use true divided lights when replacing windows, in a similar configuration if possible. Do not use false muntins.
7. Do not change the number, location, size, or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the window openings.
8. If using awnings, ensure that they align with the opening being covered. Use colors that relate to the colors of the house. Do not use hard or metal awnings.
9. Use shutters only on windows that show evidence of their use in the past. Shutters should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.



Window Tip

- Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.

4.5 Cornices and Eaves

The junction between the roof and the wall often is decorated with brackets and moldings depending on the architectural style. Typical in Fort Wood are dentils and modillion blocks along the cornice in the classical styles, elaborate decorative wooden brackets on Victorian homes, and exposed rafter tails on the overhanging eaves of Tudor Revival dwellings and some of the cottages.

1. Repair rather than replace the cornice. Do not remove elements such as brackets or blocks which are part of the original composition without replacing them with new ones of a like design.
2. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
3. Do not replace an original cornice with a new one that conveys a different period, style or theme from that of the building.









4. If the cornice is missing, the replacement should be based on physical evidence, or barring that, be compatible with the original building.

4.6 Roof

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

1. Retain elements such as chimneys, skylights, and light wells that contribute to the style and character of the building.
2. When replacing a roof, match original materials as closely as possible. Avoid, for example, replacing a standing seam metal roof with asphalt shingles as this would dramatically alter the building's appearance. Metal (including standing seam), copper, slate, and tile are some of the historic roofing materials found in the district. All of these materials are still available. When the exact material is not available, attempt to match pattern, color and size as closely as possible.
3. Maintain critical flashing around joints and ensure proper functioning of the gutter system.
4. Ventilate the attic space to prevent condensation.
5. Place solar collectors, satellite dishes, and antennae on non-character defining and preferably non-visible, roofs.
6. Do not add new elements such as vents, skylights, or additional stories that would be highly visible elevations of the building.



Slate roofs are beautiful and timeless, and can be seen on many historical buildings.

7. Retain decorative elements such as copings and finials.

Substitute Materials

In recent years, new roofing materials have been developed to offer the look of slate but at about half the cost. These substitutes can be appropriate depending on how well they approximate the color, texture, and profile of the original material. Slate substitutes include products made from cement, ceramics, and recycled rubber. As a last resort, architectural dimensional asphalt shingles designed to look like slate also can be used.

4.7 Masonry

Fort Wood displays an exceptionally rich variety of masonry in its buildings, including brick, stone (especially limestone), terra cotta, concrete, tile, and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building.

1. Retain historic masonry features that are important in defining the overall character of the building.
2. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size, and tooling should be respected.
3. Repair cracks in masonry as they allow moisture penetration and consequently, deterioration. Insure that the cracks do not indicate structural settling or deterioration.
4. Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry. Duplicate mortar in strength, composition, color, and texture.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.
6. Patch stone in small areas with a cement-like material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.
7. Repair broken stone or carved details with epoxies. Application of such materials should be undertaken by skilled craftsmen.
8. Discourage the use of waterproof, water-repellent, or nonhistoric coatings on masonry. They often aggravate rather than solve moisture problems.

9. Never sandblast any masonry.
10. Avoid painting unpainted masonry. See the Paint section for information on repainting masonry.

Masonry Tip

- Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean the building.

Masonry Maintenance

Most of the major masonry problems can be avoided through monitoring and prevention. Prevent water from causing deterioration by insuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.

Types of Masonry in Fort Wood

The district features a number of distinctive masonry materials.





Stone – Most of the stone is limestone, used commonly for retaining walls and foundations. Brownstone also occurs. Workmanship ranges from simple to elaborate. Some decorative features are designs cut in stone.

Brick – A variety of styles and colors of brick are used. "Culled brick" is a red brick with a rough knobby surface. This unusual material appears throughout the district and in some cases is the dominant material for wall surfaces and porch foundation. Pressed brick, by contrast, has a smooth, fine finish. It is used in Victorian homes, particularly on fancy Queen Annes.

Concrete- In walls, sidewalks, and porches, concrete is used creatively in ways that contribute to district character. Examples include capped sidewalls to steps and hexagonal sidewalks.

Tiles- Terra cotta roofs and glazed decorative tiles along the cornice are ways in which tiles are used occasionally as an accent material.

Combination of Materials – Often masonry materials are combined in elaborate and richly textured designs. Common in the district are stone or concrete features that accent a brick building. These can include quoins, window surrounds, foundations, and even carved stone decorations.

Repointing and Cleaning Historic Masonry

Old bricks are different from new bricks and the mortar, the material that makes the joints, has to be different as well. Appearance is not the only issue. An improper mortar mixture can damage historic brick. Professionals

experienced in working with old masonry can guide you in appropriate repointing methods.

Strength- Do not repoint with mortar that is stronger than the original mortar and the brick itself. When brick expands and contracts with freezing and heating conditions, old mortar moves to relieve the stress. If a hard, Portland cement mortar is used, the mortar does not flex as much and the brick can crack, break, or spall.

Composition- Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts). Some Portland cement (white colored) can be included in the lime portion for workability but should make up no more than 20 percent of the lime and cement combined. For newer buildings, decrease the lime content and increase the Portland cement content.

Appearance- Duplicate old mortar joints in width and profile. Cut out old mortar to a depth of one inch. Repoint to match original joints and retain the original width. Also match color by using sand that matches sand in the old mortar. Do not use recoating as a substitute for traditional repointing. Synthetic caulking compounds also should not be used for repointing.

Removing Mortar- Remove deteriorated mortar by carefully hand raking the joints. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.

Cleaning Masonry- Use knowledgeable contractors and check their references and methods. Start with a test patch and observe the effects on the masonry. Look for damage such as chipped or pitted brick, washed-out mortar, rounded edges or brick, or a residue or film. Use the gentlest method that is effective. Start with a water wash, progressing through hand scrubbing to various levels of pressure washes. Detergents can be added if necessary. The last level would be applying chemicals, which should only be done with the help of an experienced professional. Never use sandblasting or other abrasive methods to clean masonry.

4.8 Wood

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements such as cornices, brackets, shutters, columns, and trim on windows and doors. In addition, wood is used in major elements



such as framing, siding, and shingles. Wood is the dominant framing and decorative material for Fort Wood's historic buildings. For cleaning and repainting wood, see the Paint section.

1. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.
2. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance including size of lap. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
3. Keep wood painted. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking.

Wood Maintenance Tips

Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. Use appropriate pest poisons as necessary, following product instructions carefully. Re-caulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than ½ inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.



Historic wood siding should be maintained and preserved.

4.9 Metals

Various architectural metals are used on historic houses in Fort Wood. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that can occur, mainly in cornices and decorative elements such as balconies and fences.

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin. See the Paint section for additional information on cleaning and preparing surfaces for repainting.
2. Do not remove the patina of metals such as bronze or copper since it provides a protective coating and is a historically significant finish.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed



The metal coping on this house is consistent with the visual character of the neighborhood.

together without a separation material such as nonporous, neoprene gaskets or butyl rubber caulking.

4.10 Synthetic Siding

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture, or light-reflective qualities.

These modern synthetic materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, and synthetic stucco have been used to artificially create the appearance of brick, stone, shingle, and wood siding surfaces.

1. Synthetic siding is not appropriate in the district. In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. Artificial siding, once it dents or fades, needs painting just as frequently as wood.



2. Remove synthetic siding and restore original building material, if possible.

4.11 Paint

A properly painted building accentuates and protects its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times however, buildings are painted inappropriate colors or colors are placed incorrectly. The Historic Zoning Commission reviews painting projects because of the importance of proper painting for building maintenance and because paint color and its color systems (schemes) are an integral part of emphasizing architectural detailing and retaining historic character. Staff review of color systems is provided to the applicant as a service and as a check for inappropriate color systems. The staff is available to offer suggestions for painting projects. They also have a resource library available to residents as well as color scheme and paint samples.

Choose colors that blend with and complement the overall color schemes of the district. Do not use overly bright and obtrusive colors. Primary colors are discouraged as well as fluorescent colors. The number of colors should be appropriate to the style of architecture and should not detract from the overall character of the structure. Follow the accompanying color recommendations.

1. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and sanding (wood and masonry) and wire brushes (metal). A heat gun can be used on wood for built-up paint.
2. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood. Take precautions when removing older paint layers since they may contain lead.
3. Do not paint masonry that is unpainted.



Painting Tips

- Insure that all surfaces are free of dirt, grease, and grime before painting.
- Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.
- Do not apply latex paint directly over oil-based paint as it will not bond properly.
- Use high-quality paint and follow manufacturer's specifications for preparation and application.

Paint: A Guide to Color Placement and Selection

Placed correctly, color accentuates details of the building. Generally, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. A fourth color may be appropriate for very elaborate Queen Anne houses but, even then, individual details generally should not be highlighted since this may give a disjointed appearance to a house.

Some inappropriate paint schemes use too many colors but more typical is a monochromatic approach in which one color is used for the entire building. On particularly significant historic buildings there is the possibility of conducting paint research to determine the original color and then recreating that appearance.

Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late-Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to emphasize the many textures of these highly ornate structures. Shingles can be painted a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified rather than an overly busy and disjointed appearance. On very ornate houses, more colors can be used.

Victorian (vernacular and vernacular cottage): Same as Queen Anne style.

Colonial Revival: Softer colors should be used on these buildings, with the trim painted white or ivory, since this style reflects a return to classical motifs.

Dutch Colonial Revival: Same as Colonial Revival.

Neoclassical Revival: Light colors such as yellows, grays, and whites can be used on the Neoclassical Revival house. For example, light yellow walls might have a complementary white trim which slightly accentuates the trim work but makes the entire composition read as a whole. Shutters may be painted in a contrasting, much darker color such as a deep green or black.

Tudor Revival: The Tudor Revival style features half timbering members which are accentuated through the use of a dark brown paint color as is trim. The stuccoed walls in the background are also in the earthtone ranges, but much lighter.

Italian Renaissance Revival: Typically the Italian Renaissance house is constructed with a stuccoed exterior which should be a light earthtone color. The color may come from the stucco itself and should not be painted in this case. Trim work can be emphasized through the use of a lighter paint color in the white-to-off-white range.

American Four Square: These and other buildings with very simple designs and plain detailing should feature one color for the trim and another contrasting color for the wall.

5. Guidelines for New Construction and Additions

The following guidelines offer general recommendations for the design of all new construction in Fort Wood's Historic District. They are not intended to be overly specific, to dictate certain designs, or to encourage the mimicking of particular historic styles. The goal of these guidelines is to help property owners who desire a new home or an addition to design it in a form that respects the existing historic styles of the neighborhood.

These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for the Fort Wood Historic District. There are two basic philosophies toward the design of new construction. Some preservationists feel that new construction should be differentiated from the old. The primary reason here is that reproductions of historic buildings can confuse the public as to what is really historically significant and what is not. Others, however, believe that replications or attempts to match existing historic buildings in the district as closely as possible can also be appropriate. It has been common throughout building history, for example, to add a matching wing or matching trim. Copies also can allow for more elaborate detailing. Given these considerations, it is best to review each new design on a case by case basis.



All of the design criteria are important when considering whether a proposed new construction is appropriate and compatible; however, the degree of importance of each criterion varies as conditions vary. For instance, setback, scale, and height may be more important than roof forms or materials since there is more variety of the latter on most streets.

This chapter addresses only the design of the new building itself. The chapter on Site Design also should be consulted.

5.1 Massing and Building Footprint

Mass is the overall bulk of a building and footprint is the land area it covers. In Fort Wood, lot sizes and house sizes vary by street block, with bigger houses on the bigger lots and most buildings placed in approximately the

same proportion on the lots. The nature of the mass will be further defined by other criteria in this chapter such as height, width, and directional expression.

1. New construction in residential areas that is visible from the public right-of-way (streets and alleys) should relate in footprint and mass to the majority of surrounding historic dwellings.

5.2 Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

1. In general, use forms for new construction that relate to the majority of surrounding residences.

5.3 Directional Expression

This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions. Residential buildings' orientation often relates to the era and style in which they were built. From the Victorian era through the turn-of-the-century, domestic architecture is usually 2 or 2 ½ stories with a more vertical expression. Twentieth-century designs often have a horizontal expression. Cottages can have an almost square expression.



Fort Wood has some blocks in which most houses are Queen Anne with vertical expressions; in other areas, horizontal expression dominates, while in others there is a mixture.

1. In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings.

5.4 Orientation

Orientation refers to the direction in which the front of a building faces.

1. New construction should orient its façade in the same direction as adjacent historic buildings or, on corner lots, have a dual orientation.
2. Front elevations oriented to side streets or to the interior of lots should be discouraged.



5.5 Height and Width

The actual size of a new building can either contribute to or be in conflict with a historic area. The underlying zoning in Fort Wood allows up to 35 feet in height, which is consistent with the mostly 2.5 story buildings that predominate in the district. Ceiling heights traditionally are in the 9 to 10 foot range.

1. New construction proportions should respect the average height and width of the majority of existing neighboring buildings in the district.

With the exception of the small cottages on Fifth Street most buildings are at least two stories tall.

2. The width of new construction should be proportional to the width of the lot. Excessively large new dwellings should not be constructed on small lots.

5.6 Scale

Height and width also create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. Fort Wood exhibits a variety of scales. A house with the same overall height and width can have monumental scale due to a two-story portico, while a more human scale is created by a one-story porch.

1. Provide features on new construction that reinforce scale and character of the surrounding area, by including elements such as porches, porticos, and decorative features.



5.7 Roof



Roof design, materials and textures are prominent elements in the historic district. Common roof forms include hipped, gable, and gambrel roofs as well as combinations of the above. In general, the roof pitch is as important as roof type in defining district character. Common roof materials in the historic district include metal, slate, clay tiles, and composition shingles.

1. When designing a new house, use roof types and pitches similar to nearby historic houses.
2. Use traditional roofing materials such as clay tiles, metal, or slate. If composition asphalt shingles must be used, choose textured shingles that resemble slate or wood shingles.

5.8 Openings: Doors & Windows

Traditionally designed houses found in Fort Wood have distinctive window types and patterns, and doorway designs often relate to the style of the historic dwelling.

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent



facades. The majority of existing buildings in Fort Wood's historic district have a higher proportion of wall area to void.

2. The size and proportion (ratio of width to height) of window and door openings of a new building's primary facades should be similar to and compatible with those on facades of surrounding historic buildings.
3. Window types should be compatible with those found in the district, typically some form of double-hung or casement sash.
4. Traditionally designed openings generally have a recessed jamb on masonry buildings and have a surface-mounted frame on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the wall.
5. Many entrances of Fort Wood's historic buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.
6. If small-paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake muntin bars.
7. Trims should be substantial and reflective of similar windows found on houses in the area. Stone lintels should be used where appropriate to the style.





5.9 Porches and Porticos

Almost all of Fort Wood's historic houses have some type of porch or portico. There is much variety in the size, location, and types of porch features and this variety relates to the different architectural styles.

1. Since porches and porticos are such a prominent part of the residential areas of the district, strong consideration should be given to including a porch or similar form in the design of any new residence in the neighborhood.

5.10 Color

The selection and use of colors for a new building should be coordinated and compatible with adjacent buildings. The Chattanooga Historic Zoning Commission does not review color but can give advice to property owners in that regard. For more information on colors traditionally used on historic structures and the placement of color on a building see the Paint section in the Guidelines for Residential Rehabilitation.



5.11 Materials and Texture

The rich variety of materials used in Fort Wood buildings is one of the striking features of the district. Materials and textures found throughout Fort Wood include stone, brick, stucco, concrete, wood siding, and wood shingles. Some residences use combinations of materials, reflecting different architectural styles and local traditions.

1. The selection of materials and textures for a new dwelling should be compatible with and complement neighboring historic buildings.
2. In order to strengthen the traditional image of the residential areas of the historic district, stone, brick, stucco, and wood siding and shingles are the most appropriate materials for new buildings.
3. Synthetic sidings such as vinyl or other molded-process materials are not historic cladding materials in the historic district and their use should be avoided.
4. See the site design chapter for advice on using materials appropriately in retaining walls, walks, driveways, and other site elements.



5.12 Architectural Details

The details and decoration of Fort Wood's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decoration, and porch elements. The important factor to recognize is that many of the older buildings in the district have decoration and noticeable details.

It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. The



most successful new buildings take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

1. New construction and additions may incorporate architectural detailing that reflects the details of the original structure. In some cases, reproduction architectural detailing may be appropriate if it is replicated in such a manner that it is of the same quality and design as the original. Rebuilding original details would also require that the basic elements of site design and building design are met to ensure that the new addition is appropriate.

5.13 Guidelines for Additions

An exterior addition to a historic building can radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed so that it will complement and not detract from the character-defining features of the historic building. If a new addition is to feature architectural detailing that replicates the original building, it should be done in a manner consistent with the history and quality of the original building.

Porte-cocheres, decks, and platform porches also should be considered as additions under these guidelines. If they are visible from a public way, their design, materials, and scale should relate to and respect the existing building.

The design of new additions should follow the guidelines for new construction on all elevations that are prominently visible from a public right of way,



including alleys. However, greater flexibility should be offered for additions visible only from alleys. Other considerations for new additions in the historic district are described below:

Design

1. New additions should not destroy historic materials that characterize the property. The new work generally should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Replication of Style

2. A new addition generally should not always be an exact copy of the design of the existing historic building. If the new addition appears to be a part of the existing building, the integrity of the original historic design can be compromised and the viewer is confused over what is historic and what is new. The design of an addition can be compatible with and respectful of the existing building without being a mimicry of the original design. (See Architectural Details.)

Attachment to Existing Building

3. Whenever possible, a new addition to or the alteration of an existing building should be done in such a manner that, if the change were to be removed in the future, the essential form and integrity of the building would be unimpaired. Therefore, the new design should not use the same wall plane, roof line or cornice line of the existing structure.

4. Additions should be located to the rear or side and be differentiated in size from the original.



Materials and Features

5. Use materials, windows, doors, roofs, architectural detailing, and colors that are compatible with the existing historic building.

Size

6. Limit the size of the addition so that it does not visually overpower the existing building.

Location

7. Attempt to locate the addition on the rear or side elevations or in a manner that makes them visually secondary to the primary elevation of the historic house. If the addition is located on a primary elevation facing the street or if a rear or side addition faces a street, parking area, or an important pedestrian route, the visible elevation of the addition should be treated under the new construction guidelines.

5.14 Transition Areas

Sites adjoining the historic district, while not strictly under design control, can have a powerful—potentially negative—impact on the district. Compatible designs here can help avoid this problem.

Recommendations:

Buildings should relate to the residential character of the neighborhood. While they may be larger in scale than residential structures, their setback, materials, roof forms, massing, and window patterns should relate more to residential forms. Within the district quadrant marked by Palmetto, 4th, Central, and McCallie, buildings should be of an infill character. Across these major streets, it is equally important for new construction to respect district character.

As appropriate to the site and the use, transition should be provided to the neighborhood; avoid having buildings "turn their backs" to the district. Parking lots are not a desirable use. However, existing and new lots should



be screened with year-round landscaping and should include shade trees. Any street furniture or other elements should reflect the character of the district in design, materials, and colors.

Property owners in the transition areas are encouraged to use these guidelines during development projects and to contact the CHZC staff if they require guidance during their projects.

6. Guidelines for Streetscape

The publicly owned parts of Fort Wood are as important as the private structures in helping define the unique character of the neighborhood. Most distinctive of the district are Vine and Oak, wide, tree-lined streets with planting strips and sidewalks on both sides. Throughout the district, sidewalks, street trees, and the network of streets and alleys make for a decidedly pleasant and rich walking experience. These alleys are an important secondary circulation system and, in some areas, provide primary access to lots.

Reinforcing the sense of community is the small park in front of the Fort Wood Apartments. Other features that together add character to the outdoor environment are limestone curbs, patterned concrete sidewalks, historically styled light fixtures, and several instances of brick crosswalks. The following streetscape guidelines encourage retaining such character-defining features, expanding their use when the opportunity arises, and making additional improvements to create a streetscape that complements the historic nature of the district.







6.1 Trees, Plantings, & Open Space

1. Maintain the canopy effect of mature deciduous shade trees.
2. Maintain existing landscaping, especially indigenous species and consider installing additional plantings, especially trees, in areas like medians and curb strips.
3. Replace damaged or missing street trees with appropriate species. Use indigenous and hardy species that require minimal maintenance.
4. Site plantings so that they are protected from pedestrian and vehicular traffic and meet necessary traffic-safety standards. Provide sufficient drainage area for trees, such as the indents into the sidewalk where they can be accommodated.
5. Maintain the existing neighborhood park and other open spaces.
6. Follow street furniture guidelines for any items placed in the park or in other open spaces.

6.2 Streets & Alleys

1. Make street paving consistent throughout the district. Avoid the cosmetic patching of surfaces when more substantial repair is needed.
2. Avoid widening existing streets without providing sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.



3. Avoid paving over areas that could be used for landscaping.
4. Any traffic improvements, such as traffic calming devices, should be designed to be compatible with the district, especially in the materials and colors used.
5. Keep the alley network intact.
6. Provide regular maintenance of the alleys.
7. Retain historic paving materials and use compatible materials in any resurfacing.
8. Retain historic stone curbstones and avoid painting these if possible.

6.3 Pedestrian Walks and Curbs

1. Retain historic paving materials such as hexagonal concrete sidewalks and limestone curbs.
2. When sidewalks must be repaired, match adjacent materials (except for modern concrete) in design, color, texture, and tooling. Avoid extensive variation in sidewalk and curb materials.
3. When sidewalks need replacement, use a paving unit such as brick or patterned concrete that relates to the scale of the district. Curbs likewise should be a material such as stone or exposed-aggregate concrete. Avoid pouring concrete in continuous strips.
4. Maintain a distinction between sidewalks and streets. Avoid paving sidewalks with asphalt and retain the curb strip.

5. When using limestone curbstones, seek alternatives to painting them to indicate no parking zones.

6.4 Parking

1. Attempt to provide sufficient parking on streets to prevent conversions of yards into parking lots.
2. Demolishing buildings for any public parking areas is not permitted. (See criteria for demolitions).
3. Avoid constructing parking lots that do not reinforce the existing street wall of buildings and the grid system of rectangular blocks.
4. Screen parking lots from streets and sidewalks with trees and landscaping and include interior planting islands to provide shade and visual relief from large expanses of asphalt. (Follow the City's Landscape Ordinance).





6.5 Public Signs and Utilities

1. Develop appropriate neighborhood street signs, perhaps with a Fort Wood logo, and use these throughout the district.
2. Consider installing historical plaques commemorating significant events, buildings, and individuals in the district.
3. Avoid placing sign posts in locations where they can interfere with the opening of vehicle doors.
4. Use the least number of signs and sign posts necessary.
5. Place utilities underground if at all possible or locate behind buildings. Screen surface equipment.
6. Place necessary utilities such as transformers and overhead wires so that they are as visually unobtrusive as possible.

7. Encourage the sitting and screening of dumpsters and trash storage areas to keep them out of view.

6.6 Street Furniture & Lighting

1. Attempt to make any existing or future street furniture such as traffic calming devices, newspaper boxes, trash containers or benches compatible in design, color, and materials. Traditional designs should be used. Metal is generally more appropriate than wood, concrete, or plastic.
2. Use the current pedestrian-scaled, historically styled light fixtures throughout the district; do not use wooden poles and cobra-head light fixtures.



7. Guidelines for Removing Buildings

7.1 Moving and Demolition

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding demolition or removal, the integrity of Fort Wood is further eroded. The new building or the parking lot that often replaces the removed historic building is seldom an attribute to the historic character of the neighborhood. Therefore, the moving or demolition of any contributing building in the historic district should be considered very carefully before any approval is given.

The Chattanooga Historic Zoning Ordinance contains provisions that restrict the property owner's right to demolish or move buildings in local historic districts. It is the responsibility of the Chattanooga Historic Zoning Commission (CHZC) to determine the appropriateness of such proposals. The Building Inspection Department cannot issue a demolition permit until the project has been reviewed by the CHZC and received either a Certificate of Appropriateness or a Certificate of Economic Hardship.

7.2 Guidelines for Moving Buildings

If a building is to be moved, the following steps should be taken:

1. Move buildings only after all alternatives to retention have been examined, including a professional feasibility study. Seek guidance from CHZC staff for information about moving buildings.
2. Contact the Tennessee Historical Commission for assistance prior to moving the building if there is a desire to remain listed on the National Register of Historic Places.
3. Seek assistance from CHZC staff on documenting the building on its original site before undertaking the move. Photograph the building and the site thoroughly and also measure the building if the move will require substantial reconstruction.
4. Thoroughly assess the building's structural condition in order to minimize any damage that might occur during the move.
5. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
6. Secure the building from vandalism and potential weather damage before and after its move.

7. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.

Criteria

1. The public necessity of the proposed move.
2. Public purpose or interest in buildings to be protected.
3. The age and character of a historic structure, its condition, and its probable life expectancy.
4. The view of the structure from a public street or right of way.
5. The character of the setting of the structure and its surroundings.
6. Whether or not the proposed relocation may have a detrimental effect on the building's structural soundness.
7. Whether or not the proposed relocation would have a negative or positive effect on other historic sites or structures within the historic district.
8. Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the structure.
9. Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
10. Whether or not the structure will be relocated to another site in the historic district.

7.3 Guidelines for Demolition

Since the purpose of historic zoning is to protect historic properties, the demolition of a building which contributes historically or architecturally to the character and significance of the district is inappropriate and should be avoided. The following criteria will be used in evaluating the appropriateness of a demolition. If a building is to be demolished (after meeting the criteria), the guidelines below should be followed:

1. Demolish a historic building only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey standards. This information should be retained by the CHZC or the Chattanooga-Hamilton County Regional Planning Agency and by the Tennessee Historical Commission.
3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.

Criteria for Evaluating Demolition Proposals

1. Whether or not the building contributes to the historical or architectural character and importance of the district and whether its removal will result in a more positive, appropriate visual effect on the district.
2. Whether or not the building or structure is of such old or uncommon design, texture, or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense.
3. Whether or not historic events occurred in the building or structure.
4. Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition.
5. Whether or not the proposed demolition could potentially adversely affect other historic buildings located within the historic district or adversely affect the character of the historic district.
6. The view of the structure or area from a public street or right-of-way, present and future, and the present character of the setting of the structure or area and its surroundings.
7. The age and character of the historic structure, and its condition.
8. The public purpose or interest in land or buildings to be protected.
9. The public necessity of the proposed demolition.

8. Appendices

8.1 Secretary of the Interior's Standards for Rehabilitation

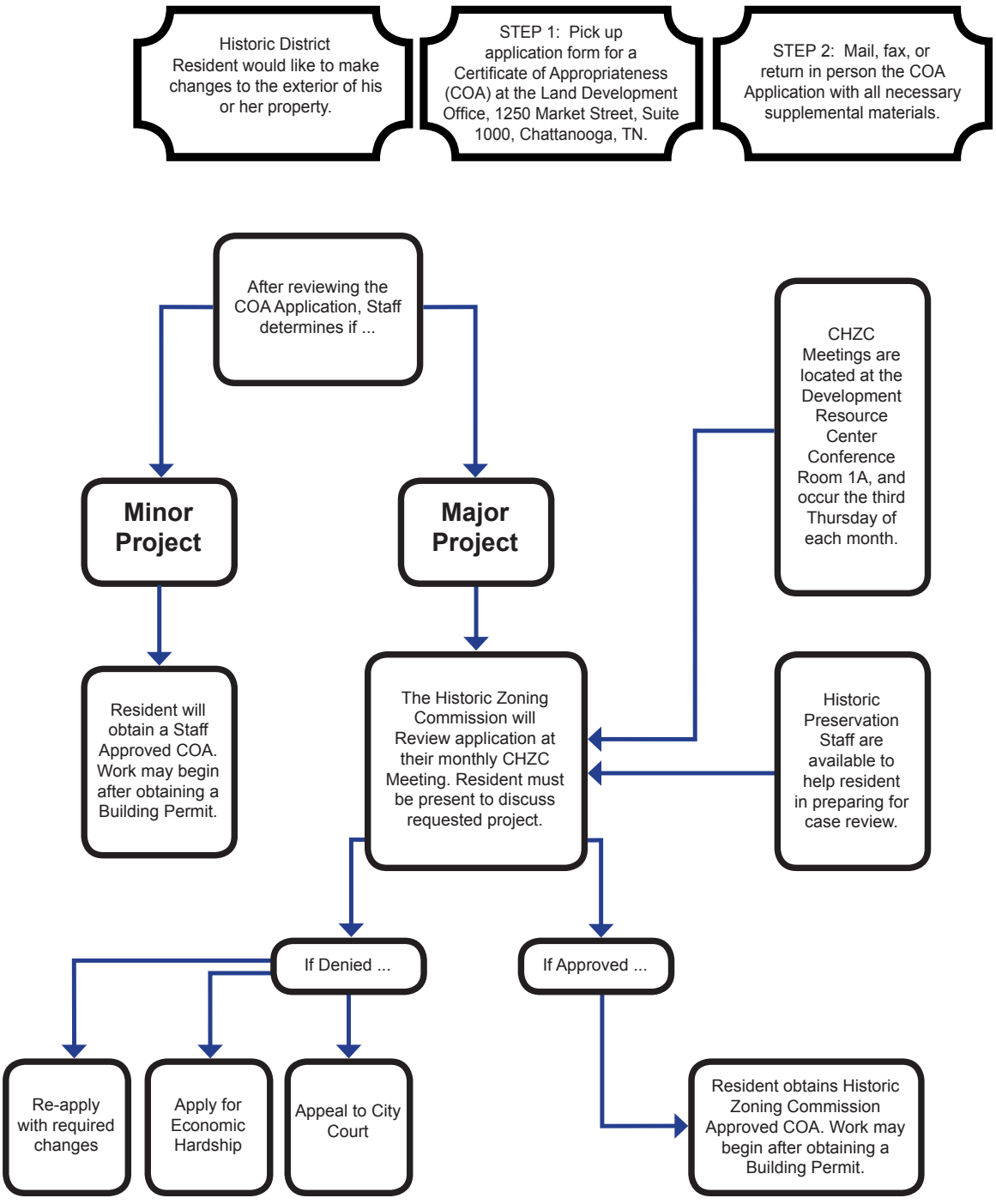
These standards express a basic rehabilitation credo of "retain, repair, and replace." In other words, do not remove a historic element unless there is no other option; do not replace an element if it can be repaired, and so on. First developed in 1979 and revised most recently in 1995, these guidelines have been continually expanded and refined. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectured features or elements from other historic properties, will not be undertaken.



4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

8.2 Process for COA



9. Combined Glossary

ADAPTIVE USE: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

ADDITION: A new construction such as a wing, ell, or porch added to an existing building or structure.

ADMINISTRATOR: The city employee who serves as staff to the architectural review board and/or administers regulations, such as zoning.

ALLIGATORING: (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION: Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element. A visible change to the exterior of a building or structure.

AMERICAN BOND: A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" and exposes, to structurally tie the wall together.

APRON: A decorative, horizontal trim piece on the lower portion of an architectural element.

ARCH: A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

ATTIC: The upper level of a building, not of full ceiling height, directly beneath the roof.

BALUSTER: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

BALUSTRADE: A railing or parapet supported by a row of short pillars or balusters.

BARGEBOARD: The decorative board along the roof edge of a gable concealing the rafters.

BAY: The portion of a façade between columns or piers providing regular divisions and usually marked by windows.

BAY WINDOW: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

BELT COURSE: A horizontal band usually marking the floor levels on the exterior façade of a building.

BOARD AND BATTEN: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

BOLLARD: A freestanding post to obstruct or direct traffic.

BOND: A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

BRACKET: A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT: A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BUILDING: A structure used to house human activity such as a dwelling or garage.

BULKHEAD: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

BUNGALOW: Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

CAPITAL: The upper portion of a column or pilaster.

CASEMENT WINDOW: A window with one or two sashes which are hinged at the sides and usually open outward.

CERTIFIED LOCAL GOVERNMENT: Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

CHARACTER: The qualities and attributes of any structure, site, street or district.

CLAPBOARDS: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

CLASSICAL: Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

CLASSICAL ORDER: Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

CLIPPED GABLE ROOF: A roof type in which the gable ends are cut back at the peaks and a small roof section is added to create an abbreviated hipped form. Also called a jerkinhead roof.

COBRA-HEAD LIGHT FIXTURE: A commonly used street light fixture in which the luminaire is suspended from a simple, curved metal arm.

COLONIAL REVIVAL: House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

COLUMN: A vertical support, usually supporting a member above.

COMMISSION: The Chattanooga Historic Zoning Commission.

COMPATIBLE: In harmony with location and surroundings.

COMPLEX ROOF: A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

COMPOSITE WINDOWS: Grouping of windows that function independently but share the same framing.

CONFIGURATION: The arrangement of elements and details on a building or structure which help to define its character.

CONTEMPORARY: Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

CONTEXT: The setting in which a historic element, site, structure, street, or district exists.

CONVERSION: The adaptation of a building or structure to a new use that may or may not result in the preservation of significant architectural forms and features of the building or structure.

COPING: The top course of a wall which covers and protects the wall from the effects of weather.

CORBELING: Courses of masonry that project out in a series of steps from the wall or chimney.

CORINTHIAN ORDER: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

CORNICE: The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CRESTING: A decorative ridge for a roof, usually constructed of ornamental metal.

CROSS-GABLE: A secondary gable roof which meets the primary roof at right angles.

CULLED BRICK: Knobby-surfaced dark red brick.

DEMOLITION: Any act which destroys in whole or in part a building or structure.

DEMOLITION BY NEGLECT: The destruction of a building or structure through abandonment or lack of maintenance.

DENTILS: One in a series of small blocks forming a molding in an entablature, often used on cornices.

DESIGN GUIDELINES: Criteria developed by preservation commissions to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

DORIC ORDER: A classical order with simple, unadorned capitals, and with no base.

DORMER: A small window with its own roof projecting from a sloping roof.

DORMER WINDOW: A window that projects from a roof.

DOUBLE-HUNG SASH: A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT: A pipe for directing rain water from the roof to the ground.

EAVE: The edge of the roof that extends past the walls.

ELEMENT: A material part or detail of a site, structure, street, or district.

ELEVATION: Any one of the external faces or facades of a building.

ELL: The rear wing of a house, generally one room wide and running perpendicular to the principal building.

ENGAGED COLUMN: A round column attached to a wall.

ENTABLATURE: In classical architecture and subsequent revivals, the part of a building carried by columns. The three parts consist of the cornice (top), the frieze (panel area), and the architrave (bottom).

EXPOSED RAFTERS: The tails of roof rafters continued beyond the roofing material and revealed along the cornice.

FABRIC: The physical material of a building, structure, or community, connoting an interweaving of component parts.

FAÇADE: Any one of the external faces or elevations of a building.

FANLIGHT: A semicircular window with radiating muntins, located above a door.

FASCIA: A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

FENESTRATION: The arrangement of the openings of a building.

FINIAL: An ornament at the top of a gable or spire.

FISHSCALE SHINGLES: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

FLASHING: Pieces of metal used for waterproofing roof joints.

FLAT ARCH: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

FLEMISH BOND: A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end of decorative as well as structural effectiveness.

FLUTING: Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

FOUNDATION: The lowest exposed portion of the building wall, which supports the structure above.

FRIEZE: A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

GABLE: The triangular section of a wall to carry a pitched roof.

GABLE ROOF: A pitched roof in the shape of a triangle.

GAMBREL ROOF: A roof in which the angle of pitch changes part way between the ridge and eaves.

GHOSTS: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's façade.

GLAZING: Another term for glass or other transparent material used in windows or doors.

GREEK REVIVAL STYLE: Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

HALF-TIMBERING: A framework of heavy timbers in which the interstices are filled in with plaster or brick.

HARMONY: Pleasing or congruent arrangement.

HEIGHT: The distance from the bottom to the top of a building or structure.

HIPPED ROOF: A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

HISTORIC DISTRICT: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through

enactment of a local historic district ordinance administered by a historic district board or commission.

HISTORIC IMITATION: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

HOOD MOLD: Drip or label molding over a door or window.

INFILL: New construction in historic districts on vacant lots or to replace existing buildings.

IONIC ORDER: One of the five classical orders used to describe decorative scroll capitals.

JACK ARCH: See **FLAT ARCH**.

JERKINHEAD ROOF: See **CLIPPED GABLE**.

K**EYSTONE:** The wedge-shaped top or center member of an arch.

KNEE BRACE: An oversize bracket supporting a cantilevered or projecting element.

LANDMARK: A building, structure, object or site which is identified as a historic resource of particular significance.

LANDSCAPE: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

LATH: Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LATTICE: An openwork grill of interlacing wood strips used as screening.

LEADED GLASS: Glass set in pieces of lead.

LIGHT: A section of a window; the glass or pane.

LINTEL: A horizontal beam over an opening carrying the weight of the wall.

MAINTAIN: To keep in an existing state of preservation or repair.

MANSARD ROOF: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

MASONRY: Exterior wall construction of brick, stone or adobe laid up in small units.

MASSING: The three-dimensional form of a building.

MATERIAL CHANGE: A change that will affect either the exterior architectural or environmental features of a historic property or any structure, site, or work of art within a historic district.

METAL STANDING SEAM ROOF: A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

MODILLION: A block or bracket in the cornice of the classical entablature.

MOLDING: Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR: A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

MULLION: A heavy vertical divider between windows or doors.

MULTI-LIGHT WINDOW: A window sash composed of more than one pane of glass.

MUNTIN: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

NEO-CLASSICAL REVIVAL STYLE: Early twentieth century style which combines features of Renaissance and Colonial architecture; characterized by imposing buildings with large columned porches.

NEW CONSTRUCTION: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures I historic areas and districts.

OBSCURED: Covered, concealed, or hidden from view.

ORIEL WINDOW: A bay window which emerges above the ground floor level.

OVERLAY ZONING DISTRICT: A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PAIRED COLUMNS: Two columns supported by one pier, as on a porch.

PALLADIAN WINDOW: A window with three openings, the central one arched and wider than the flanking ones.

PANEL DOOR: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

PARAPET: A low wall that rises above a roof line, terrace, or porch and may be decorated.

PARGING (or **PARGET**): Plaster or a similar mixture used to coat walls or chimneys.

PATINA: The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT: The triangular gable at end of a roof, especially as seen in classical architecture such as Greek temples.

PIER: An upright structure of masonry serving as a principal support.

PILASTER: A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH: The degree of slope of a roof.

PORTE-COCHERE: An exterior shelter often used to shelter a driveway area in front or on the side of a building.

P**ORTICO**: An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PORTLAND CEMENT: A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old building. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.

P**RESERVATION**: Saving the existing form, integrity, and material of old and historic buildings, sites, structures, and objects from destruction or deterioration and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

PRESSED TIN: Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

PROPORTION: Harmonious relation of parts to one another or to the whole.

PYRAMIDAL ROOF: A roof with four identical sides rising to a central peak.

QUEEN ANNE STYLE: Popular late nineteenth century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

QUOINS: The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

RECOMMENDATION: An action or activity advised but not required by the Chattanooga Historic Zoning Commission.

RECONSTRUCTION: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

REHABILITATION: Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

RESTORATION: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

RETAIN: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

RE-USE: To use again. An element, detail, or structure might be reused in historic districts.

RHYTHM: The pattern or repetition of spacing and building elements. Within the building itself the door and window openings contrasted with wall area can set a pattern, as can the patterns in individual elements such as window panes.

REMODEL: To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION: See **REHABILITATION**

RESTORATION: Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT: To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT: To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL: The depth of wall thickness between its outer face and a window or door set in an opening.

RIDGE: The top horizontal member of a roof where the sloping surfaces meet.

RISING DAMP: A condition in which moisture from the ground rises into the walls of a building.

RUSTICATED: Roughening of stonework of concrete blocks to give greater articulation to each block.

SASH: The movable part of a window holding the glass.

SCALE: Proportional elements that demonstrate the size, materials, and style of buildings.

SEGMENTAL ARCH: An arch whose profile or radius is less than a semicircle.

SEMI-CIRCULAR ARCH: An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

SETBACK: The distance between a building and the front of the property line.

SETTING: The sum of attributes of a locality, neighborhood, or property that defines its character.

SHEATHING: An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

SHED ROOF: A gently-pitched, almost flat roof with only one slope.

SIDELIGHTS: Narrow windows flanking a door.

SIDING: The exterior wall covering or sheathing of a structure.

SILL: The bottom crosspiece of a window frame.

SIGN BAND: The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

SIGNIFICANT: Having particularly important associations within the contexts of architecture, history, and culture.

SILL: The horizontal water-shedding member at the bottom of a door or window.

SOFFIT: The finished underside of an overhead spanning member.

SPALLING: A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPINDLES: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

SPIRE: A tall tower that tapers to a point and is found frequently on churches.

STABILIZATION: The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STABILIZATION: The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

STANDING SEAM METAL ROOFS: A roof where long narrow pieces of metal are joined with raised seams.

STILE: A vertical framing member of a paneled door.

STREETSCAPE: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

STRING COURSE: A projecting horizontal band of masonry set in the exterior wall of a building.

STRETCHER BOND: A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

STYLE: A type of architecture distinguished by special characteristics of structure and ornament often related in time; also a general quality of a distinctive character.

SURROUND: An encircling border or decorative frame, usually at windows or doors.

SWAG: Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

SYNTHETIC SIDING: Any siding made of vinyl, aluminum, or other metallic material to resemble a variety of authentic wood siding types.

TRANSOM: In commercial buildings, the area of windows in the storefront above the display windows and above the door.

TRIM: The decorative framing of openings and other features on a façade.

TURRET: A small tower, usually corbelled, at the corner of a building and extending above it.

VERANDA: A covered porch or balcony on a building's exterior.

VERGEBOARD: See **BARGEBOARD**.

VERNACULAR: Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

WALL DORMER: Dormer created by the upward extension of a wall and a breaking of the roofline.

WATER TABLE: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

WEATHERBOARD: Wood siding consisting of overlapping boards usually thicker at one edge than the other.

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Preservation Briefs

(Produced by the National Park Service, these useful pamphlets on specific topics can be ordered through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325, http://www.nps.gov/tps/how-to-preserve/briefs.htm)

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra Cotta
8. Aluminum or Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
18. Rehabilitating Interiors in Historic Buildings
19. Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster: Walls and Ceilings

22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. Preservation and Repair of Historic Stained and Leaded Glass
34. Applied decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Preserving Cultural Landscapes: Planning Treatments and Management of Historic Landscapes
37. Appropriate Methods of Reducing Lead-paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wooden Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Build

Local History

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National Organizations

National Trust for Historic Preservation
Drayton Hall
456 King Street
Charleston, South Carolina 29403
Phone: 843-769-2600
Website: http://www.draytonhall.org

The National Alliance of Preservation Commissions
208 E. Plume Street
Suite 327
Norfolk, VA 23510
Phone: (757) 802-4141
Email: director@napcommissions.org
Website: http://napcommissions.org

The National Park Service
Preservation Assistance Division
Technical Preservation Services
P.O. Box 37127
Washington, D.C. 20013-7127
Phone: (202) 208-3818
Website: http://www.nps.gov/history/

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P.O. Box 37127
Washington, D.C. 20013-7127
Phone: (202) 208-3818
Website: http://www.nps.gov/history/

State Organizations

Tennessee Historical Commission
2491 Lebanon Pike
Nashville, TN 37243-0442
Phone: (615)-532-1550
Website: http://www.tn.gov/environment/history/

Local Organizations

Chattanooga Historic Zoning Commission
Economic and Community Development
Land Development Office
Historic Preservation Department
1250 Market Street, Suite 1000
Phone: (423) 643-5800
Email: chzc@chattanooga.gov
Website: http://www.chattanooga.gov/economic-community-development/land-development-office/historic-planning-and-design-review

Cornerstones, Inc.
736 Georgia Avenue
Suite 106
Chattanooga, TN 37402
Phone: (423) 265-2825

Regional Planning Agency
Operations Office (Zoning)
1250 Market Street, Suite 2000
Chattanooga, TN 37402
Phone: 423-643-5900
Fax: 423-643-6197
Website: http://www.chcrpa.org/

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